

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 26, 1961

My dear Mr. Altschul:

In my temporary isolation from the world at large, it was not until I talked with Micky Lowenthal that I learned the tragic news.

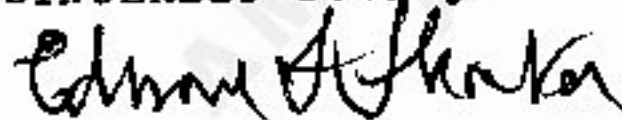
Although late, I want to express my deep sympathy for your loss. Under any circumstances there is so little one can say, so little one can do, early or late - but extend a warm hand of friendship. Please accept mine.

Cordially yours,

- 2 -

THANKING YOU AGAIN AND WITH CORDIAL GOOD WISHES,

SINCERELY YOURS,



EDWARD S. SHORTER
DIRECTOR

ESS:FCF

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 24, 1961

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

When I returned to Newtown from a little side trip I found your letter.

Since I have had no word from you nor from anyone associated with Neiman-Marcus I assumed that you had dismissed the plan entirely. You will recall no doubt that your display manager was to get in touch with me within a day or two after your visit, and therefore can understand why I arrived at the above conclusion.

Now it will be very much more difficult for me to do much of anything since all the records are in New York. I must make a special trip to go over the photographic files and list the suggested items for the exhibition, but as I advised you I will not be in a position under any circumstances to ascertain cost of packing and shipping as this is completely out of my territory. This will have to be ascertained in each instance with the lender and/or the local packer.

And so I think it is best to let you know what I can do:

1. select the exhibition listing the objects and the names of the owners. All the letters will have to be sent out on Neiman-Marcus stationery to assure the lenders of the specific responsibility. That of course can be handled by your organization.
2. I shall write a catalogue foreword and choose the illustrations depending on how much you wish to spend for printing.
3. I will be glad to fly down just before the opening to discuss some of the details of presentation.

Meanwhile it would be a good idea to have some one send me a drawing of the actual physical layout, dimensions, etc., all necessary in relation to the selection of the actual objects. I also must know whether you plan to use some of the material in window display and how much space will be allotted for this purpose. It would be best of course if your display man could come to see me in Newtown when he is

(more)

July 31, 1961

Miss Elmira Bier, Assistant Director
Phillips Collection
1600 Twenty-first St., N.W.
Washington 9, D.C.

Dear Miss Bier:

I am sure that this letter will seem mighty strange to
you and might suggest that the heat got the best of me.

In preparing my papers for the Archives in American Art
I came across a long forgotten folder referring to my
stint with the W. F. A. in the summer of 1934~~7~~ which I
spent in Washington during the summer. I selected from
the vast number of paintings and sculpture (belonging
to the project) an exhibition which Mr. Phillips approved
and hung in the museum. It was later sent en-toto to the
Museum of Modern Art. What I lack in records is the actual
date of the exhibit at the Phillips Gallery and any data,
correspondence, or whatever and/or a catalog of the show.
This will be very important in the history of the W. F. A.
as Mr. Phillips played a very important role in many ways
including not only the exhibition but his gracious gift
of space in the adjoining building. (Was it the Watkin's
House?) This should be noted for future reference.

I do hope that this data will be easily accessible to you
or your secretary and that I am not imposing on your good
nature.

My address until September 1st will be, Eden Hill Road,
Newtown, Conn.

Many thanks for your cooperation.

Sincerely yours,

EGH/ig



The Readers' Subscription, Inc.

59 FOURTH AVENUE, NEW YORK 3, N. Y.

OREGON 4-6070

July 28, 1961

Mrs. Edith Halpert
Eden Hill Road
New Town, Connecticut

Dear Mrs. Halpert,

I spoke with you this morning by phone about our wanting to use Mr. Shahn's work for the cover of our monthly booklet, The Griffin, which we distribute free to our members.

I am enclosing three copies of The Griffin and a rough sketch of our proposed September cover with the names of the pictures marked in the approximate places they would be set. They are all taken from Portrait of the Artist as an American.

The subject of this issue will be three novels which have as their setting Jewish life in the Williamsburg section of Brooklyn back in the 1930's. They are by Daniel Fuchs, were originally published in the '30's, and have been brought back into print by Basic Books at the suggestion of Alfred Kazin and Irving Kristol.

I was, frankly, not at all encouraged by our conversation. We cannot at all pay more than \$100; in fact, we have never spent anywhere near that on our covers. We are a small book club. We are certainly aware that Mr. Shahn is a most distinguished artist, indeed I have been an admirer of his for many years. It is not a question of what he is worth, but simply what we can afford to pay.

It is most kind of you to give the matter your consideration.

Cordially,

Joan Meyers
Joan Meyers

jm
enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



July 21, 1961

Office of the Director
School of Fine Arts and Iowa Memorial Union

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

Just as I am leaving for the Biennial Conference of the National Fellowship of Methodist Musicians in San Diego, and for whatever vacation I can get between now and the end of August, I find that there is such lack of agreement among my trusted advisors here with reference to buying a painting from the list we have been exhibiting this summer, that I am leaving instructions with my staff to return the entire group to you, sending the one Rattner to the West Coast as agreed, with the understanding that I will be in touch with you this fall. Meanwhile thank you heartily for assisting us once again with our Fine Arts Festival.

Sincerely yours,

Earl E. Harper

EEH:jj

ROBERT SCHUYLER TOMPKINS

Early American Antiques and Appraisals

Chestnut Hill Road
Montague, Massachusetts

July 27, 1961

Miss Edith Halpert
Downtown Galleries
New York, N. Y.

Dear Edith Halpert:

It has been a long time since we have offered you anything, but, after surviving the burning down of our house with everything in it, we are, at last, back in business on Chestnut Hill Road, Montague, Mass., in another early house built from the paneling, flooring, doors, etc., from an old inn, but with modern electric heat in the ceilings.

Would you be interested in a very early and rare wall hanging (17th century) in terrific colors of old yellows, reds, blues, etc., depicting a wedding feast; 9' 4 1/2" x 2' 2"? This was found in the state of Delaware in the family home of people of Swedish descent. An inscription at the top of the panel is in Swedish, I believe. Whether it was done in this country or brought from Sweden, I cannot say, but it is one of the most wonderful, colorful primitive paintings I have ever seen.

Price is fifteen hundred dollars (\$1500.00). If you think you might be interested in it, I will be glad to send it to you on approval, if you will return it within a week, if you can't use it.

Please let me hear from you as soon as possible.

Sincerely yours,

Mary Grace Tompkins

Robert S. Tompkins

RST:mgf

Forrest 7-7443

(ma)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Cummings

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

SKOWHEGAN, MAINE

July 25, 1961

TEL. GR 4-9345

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dearest Edith:

It was such fun seeing you last week and I do so wish I could have stayed on to have a longer evening with you. However, I hope we can make up for this when you come to Maine in August.

I had a fine time with Daphne in Sharon. She is working like a fiend and is slightly dubious about her career of floor sweeping. However, she is learning a lot and I think it will put her ahead when she starts at Neighborhood Playhouse in the fall.

Edith, I so appreciate your being willing to serve on the Colby Sesquicentennial Committee. I promise you that all we want in addition to the use of your name is your advice on which primitives will hold their own best in the final exhibition.

Much love. Hope all goes well. Millie, Henry, Anne, and Ray all send very best wishes.

Love again
Bill

Lobsters are just beginning to shed and are not plentiful.

One of the fishermen had luck yesterday and caught two, large halibut and a haddock. We bought one and John and our friend the Dr. cut him up into what we think will be delicious steaks. Do I tempt you?

Hope that you have found a good chief cook and bottle washer by now.

Don't know what I'd do without Mother.

We all send our best to you!

Love,
Norma

CV
Gund 4/4

L Vogel
July 30, 1961

Director
Downtown Gallery
32 East 51 St
New York City

Dear Sir,

For the past two and one half years
I have been employed as receptionist,
secretary, and general assistant to
the owner-director of one of the galleries
on East 57 Street. My background,
in college and at the Art Students
League was in Fine Arts.

For these reasons I think I
would be of value to you if
you are in need of these services.
Should you be interested, please
call me evenings or during the

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Frederic M.

July 24, 1961

Mr. J. Watson Webb, Jr.
11740 Cressenda Street
Los Angeles 49, California

Dear Mr. Webb:

Thank you for your letter. Indeed I well realize how harried you were with all the trustees, members, and whatnot surrounding you. The meeting was a wonderful experience. I was greatly impressed and naturally much moved. I was impressed also with the plans for the future and what had already been accomplished.

As you requested I am having an exact copy made of the letter written by your mother on February 11th. Attached to the letter was a list of artists whose work she wanted to have in the collection of 20th century art. This list is not complete because she had already acquired several paintings and the Zorach sculpture before itemizing the entire group. O'Keeffe, Sheeler, and Kuniyoshi she purchased subsequently as well as two Marins which we billed but withheld mailing the invoice as the timing was rather unfortunate. I think I mentioned this to you and want to repeat that while it was a definite commitment it is not necessary to honor it. I am perfectly willing to cancel the sale if you would prefer. This applies also to a magnificent John Sloan I purchased for the Museum but did not have an opportunity to show her. I have it in the gallery and if you are interested will be glad to let you see it. If not we can forget it. If you wish I can send you a copy of her list.

Incidentally I noticed that none of the 20th century purchases were on view in the gallery which had been assigned for this purpose. Although I hesitated to ask you I think it would be important for me to know whether it is because you are not interested in this field or whether you have plans to transfer this material to the Memorial Building. If the former, may I put in a bid for re-purchase of all the 20th century paintings sold by the Downtown Gallery to help you out of the situation? Please do not hesitate to say so. As you probably know, one of the major elements in the deep friendship between your mother and me was our utter frankness with each other. I trust such a relationship may continue between you and me.

In closing I want to congratulate you on the spirit in which you are carrying on. I am sure your mother would be very proud and happy.

Sincerely yours,

EGH:gs
enclosure

Pipersville, Penna.
July 24, 1961

Dear Mrs. Halpert,

We seem to be all fouled up on this.

Your kind letter arrived a few minutes ago with bill No. 9383 for \$39,300 but no mention was made of the ten per cent discount we discussed, and which I thought had been agreed upon.

It now occurs to me that perhaps you didn't agree after all! But I thought you said that since the pictures were ultimately destined for a museum etc. If you said something else, I completely failed to understand you.

Under the circumstances, it looks as if this one were completely messed up and that we had better start all over again. I am sorry if my misunderstanding or if my introducing the name of Alan Gruskin into the conversation has in anyway confused matters. As I said in my telegram, reflection made me think that it might be better for me to sacrifice the ten per cent discount and deal through Alain as before. But if the discount were never authorized---as I thought it had been---the whole thing fails to make sense, and I must have confused you as much as you now do me. Sorry.

Since I certainly cannot accept your bill 9383 and since you preferred not to work through Gruskin I guess there's nothing much we can do. Again, sorry.

Jim Michener

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert

-2-

July 28, 1961

Art Institute of Chicago - Chicago

Artist Looks at Nature - oil - 1943 - 21 x 18

Addison Gallery of American Art - Andover

Ballardvale - oil - 1946 - 24 x 19

Whitney Museum of American Art - New York

Interior, Bucks County Barn - crayon - 1932 - 15 x 18-3/4

Smith College Museum of Art - Northampton, Massachusetts

Rolling Power - oil - 1940 - 15 x 30

Toledo Museum of Art - Toledo

Variations in Red - oil - 1949 - 15 x 23

Yale University Art Gallery - New Haven

American Interior - oil - 1931 - 33 x 30

In addition, we feel it quite possible that the following will be made available after meetings of the Board.

Baltimore Museum of Art - Baltimore

Manchester - oil - 1949 - 25 x 20

Brooklyn Museum - Brooklyn

Incantation - oil - 1946 - 24 x 20

Detroit Institute of Art - Detroit

Home, Sweet Home - oil - 1931 - 36 x 29

As you see, this is still a very small show and quite lacking in some of the key pieces we would want to have included. With regard to your Mr. William F. Lane in Leominster, I was only able to locate in that community a William H. Lane who raises horses. With regard to this potential loan, which you mentioned, I am quite at sea.

To get anywhere near the kind of show I wish to present, I am still some thirty pieces short. Unless we can come close to that figure, I feel I will have to cancel the show. I am very reluctant to do this because we have sent out a decent amount of

July 21, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Virginia and Gil -

What a treat to get two letters at once! I was truly delighted.

Here I am in my favorite spot, this time dictating under that big maple tree where we sipped drinks on many occasions (I don't mean in the tree). Finally I got the new maid today who looks a little dubious, but I have my fingers crossed and my requirements far more limited. In any event I am somewhat relaxed about this situation and will start having guests as of yore, but not too many as I am really determined to have a restful summer plus some constructive work accomplished. I am finally getting around to my "book" having selected Fred Wight for the project. The preparations, however, are going to take a hell of a long time as I have to go through an enormous file of letters and other papers, many of which are a complete surprise to me. I sure was an active dame in my youth, popping with ideas, evidently using them all up in the thirties. The rehash is rather fascinating to me and out of all this mess I suppose I can draw the material for the megillah.

Well I can see where you are having a ball. Your villa sounds utterly fascinating. I have a dim recollection of that territory going back to the late twenties when I toured from Marseilles back through Nice and upwards, also at about this time of the year. How will you ever readjust yourselves to New England life after this, unless you get to be as ancient as I and refuse to repeat early experiences, indulging instead in a simple present.

I sure enjoyed the story about Holly as a bramble in Sleeping Beauty and wish I could have seen her in the costume you made. Also I was very impressed with her scholastic standing and utterly stunned that geometry is among the subjects in her age group. It seems to me we did not hit that until high school. Please don't forget to send me a snapshot of her. I can't remember her age, but still remember her adorable face. This goes for you and Gil also.

I agree with you that Esther Rattner is a very good woman and agree with you also that she is a thorn in my side, thanking you also for using this expression rather than one which is more realistic. It is strange commentary that in the art world more than in any other field that I know some of the wives take so active a part in their husbands' business. She has estranged a number of museum people, collectors, and this dealer. I balled hell out of her and several times brought her to tears, but nothing can possibly cure her. She interferes in every project and has dragged him to France which he hates as indicated by his letters to me. He feels strongly that he belongs right here in his homeland, that the Paris which added so much to his spirit no longer exists. He referred to the long long period when Paris was his home. This went on for many many years and the contrast for him is very different as opposed to the seething and concentrated creativity so associated with the Quarter. Even I felt this on my last two trips to Paris. As a new experience it must be an entirely different matter and it must be pretty difficult for anyone to understand it. Malcolm Cowley gave a hint of it in his remarks which were quoted relating to Hemingway's death. There is a very good series of articles in the Evening Post which I read assiduously again giving a picture of that era which started even before my time, but which still carried on into the late twenties. So much for that.

MARIN

CAPE SPLIT

ADDISON, MAINE

Art Museum and his wife were there. They both are very young and seem like very lovely people. His name is Donaldson G. Hooper. He is having a big Hartley show that opens on August 10. Hope that we can make it.

Lisa didn't do too well being away from home last weekend. Although she didn't attend the opening she arrived back at Cape Split with a tummy ache and a temperature of 103°. That isn't considered too high a temperature for a child, but we called the

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

There is nothing more restful than dictating,
to relax with a tape & think back.

Oh, when I was up at Norfolk we went
over to pass the time of day with Bob Osborn,
whom I have never met. Naturally we
talked of you. And he is quite a talker, you
will admit. I did get a number of words in,
just for the hell of it.

The Yale success school is very interesting to see
in operation. Again a friend of a friend added - Al
Blau Stein. It was all very pleasant, and I
had a good talk of my own in P. conf.

Here I find my mother very well. I am
somehow more touched and moved because I am
less dependent, and more involved in my own
world. But let's not get introspective toward the
bottom of a page. Except that -- as
preparation for thanking you professionally --
I think of you with affection. Could you
ever say more.

Ever
Fred

Jim Dwyer

RABBI LEONARD L. BEERMAN

July 25, 1961

Dear Mrs. Halpert:

I have been informed that Rabbi Beerman has already picked up the painting from Railway Express.

I trust your office records will indicate that this has been done. Rabbi Beerman will return to his desk on August 1 after which time you will doubtless hear from him further about the Shahn.

Cordially,

Terry Warsaw
(Mrs) Terry Warsaw

12 EAST 8 STREET, NEW YORK 3, NEW YORK

Dear Edith

Many thanks for writing
me about Eddie.

I do hope your surgery
wasn't anything serious.

Eddie fought a brave
battle against overwhelming
illness in the last years.
It was sad that he had
to leave so much work
unfinished.

Sincerely

Barry Tucker

July 24

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

TELETYPEPHONE MRS HALPERN DATE JUL 28 1967

MESSAGE FOR Downtown

TAKEN 1110

FROM LADY R.N.?

FIRM What does that mean?

ADDRESS _____ APT. _____

PHONE NO. asked how to spell your EXT. _____

name

OVER ☐

PLEASE PHONE	WILL PHONE AGAIN	SAY I PHONED	GO TO HOUSE OR OFFICE	APPOINTMENT		MR. DATE, LOCALS	DELIVERED TO
				A.M.	P.M.		
DATE						DATE	

DATE 7/31

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the Desk of

EDITH HALBERT

Judge Brandt
Jesse Barnett

Visited

July 22/23



July 21, 1961

Mrs. Herbert Goldstone
1125 Park Avenue
New York, New York

Dear Hilda:

My mysterious disappearance can now be explained. Albert, my ex-cook houseman retired from active duty and I have been going completely out of my mind in Connecticut trying to get an approximation of a replacement. Being a non-cook I've avoided any social activities and got awfully bored with my dishpan hands. At last I have some one and now can start operating.

How about coming up next weekend July 28th? Bring your husband along - I really don't mind. I certainly hope that you can make it because I have been looking forward to having you and Herbert for quite some time. If you're planning to come by train I am enclosing a timetable. As an alternative I am also enclosing motor directions. Please let me know which and when. It will be great fun to have you in my private Garden of Eden.

Sincerely yours,

EGH:gs
enclosures

July 24, 1961

Dear Harry:

I have been so rushed with work that I did not have a chance to dictate a letter before this. Meanwhile Judge Beard and Jesse Barnett visited me over the weekend - driving eight hours each way in the ghastly heat to spend a few hours between dinner on Saturday and three AM Sunday when we sat on the floor examining plans, a model, etc. They left after breakfast on Sunday.

Now I can brief you more fully. My proposal which Beard understood was in the form of a provisional deed of gift made out individually by the prospective donors including yours truly. Thus the collections will be tied up immediately for the benefit of the Corcoran subject to the following provisos:

1. a separate building or unit with separate entrance bearing the name in prominent letters "20th Century American Art".
2. 25% of the collection will be on view at all times, selected so that each of the artists is represented.
3. the five major donors will be permanent members of the acquisitions committee to make certain that whatever other gifts are offered are up to the standard they have set. Naturally either the trustees of the Corcoran or of the Friends of the Corcoran will serve on this committee as well.

SYBIL STONE

July 30, 1961

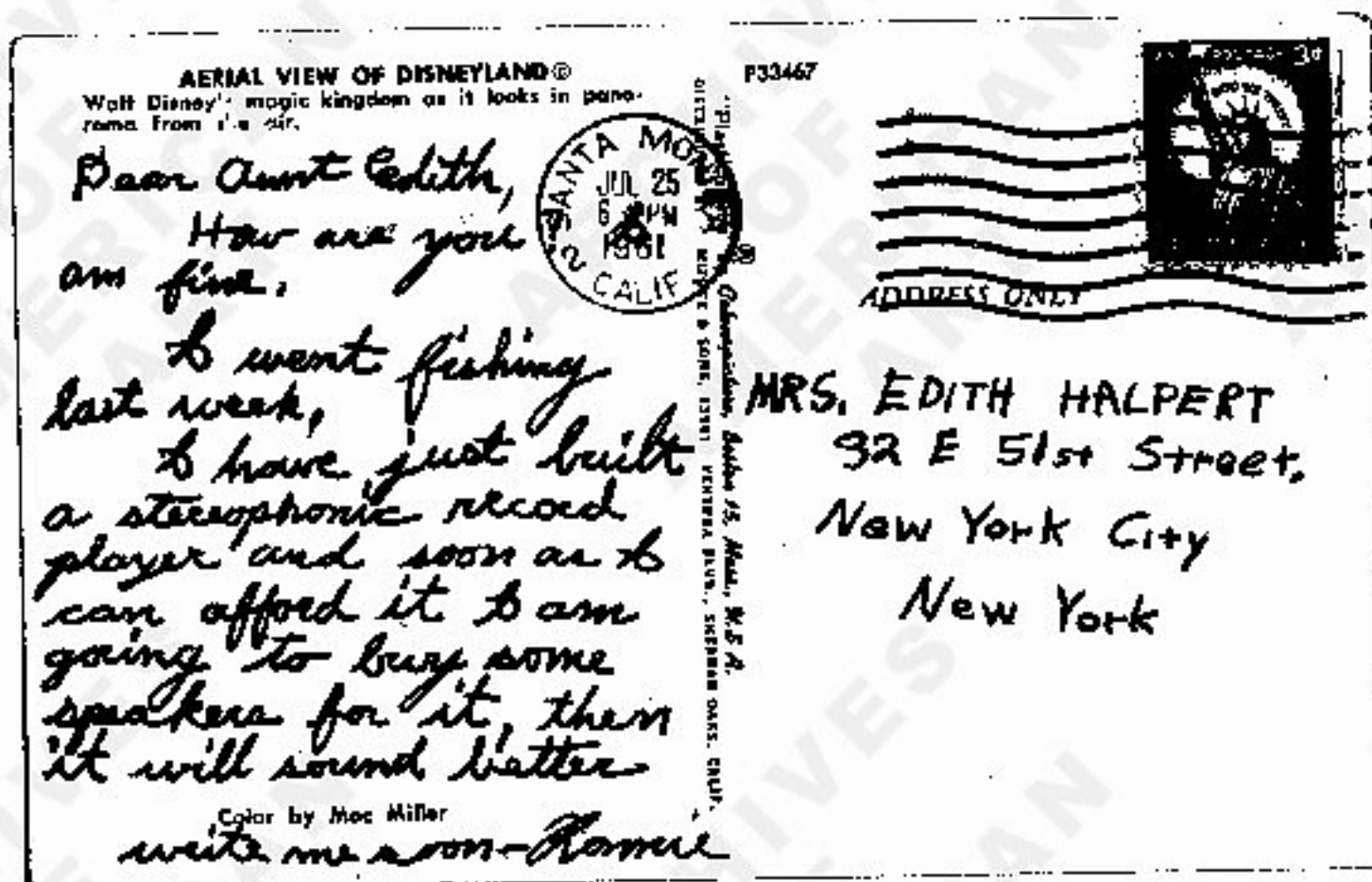
Dear Edith,

We received a request from the Museum of Modern Art for the loan of Shahn's "Girl Jumping Rope" to travel for a year.

We've never loaned it since Fogg returned it in such poor shape, but this seems to be an important show & therefore we are willing to send it, if you feel it should be included. (we'll just have to buy another Shahn now.)

Hope you are relaxing and

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Beniti Voglio

cd sent
gal. closed
7/25

ROMA - VIA ARCHIMEDE 132

July 21, 1961

Dear Mrs. Halpert:

I wrote you some months ago, while you were absent from New York. To the questions put to you in that letter - to which I am sure you will be so kind to reply - I am now adding the following ones:

- 1) Did Mr. Shahn get the degree in biology? If so, when? In '22? The biography with which ends my book is going to be printed and I have now a doubt on that date.
- 2) If I am not wrong, Mr. Shahn had two prizes from S. Paulo, Brasil. One (a medal or a sum?) was given him during the '54 Biennale in Venice. The other (medal or sum?) was given him during the Biennale of S. Paulo, for his graphic work. When? In '53?
- 3) Can you give me the exact title ("Twelve Americans", I think) of the catalogue of the exhibition held in many European cities in '53, with works of twelve American artists, and if possible the dates and places of the exhibition, and the name of the organizing Gallery or Museum which edited the catalogue?
- 4) The same for the traveling exhibition "Contemporary Portraits" to which Shahn participated, in '59, with the portrait of Hemingway (and with other portraits?).
- 5) The series of "The Lucky Dragon" is of 6

July 25, 1961

Mr. Felix Landau
Felix Landau Gallery
702 N. La Cienega
Los Angeles 46, California

Dear Mr. Landau:

Your letter addressed to Mr. Foshie has arrived during his absence on vacation and I will call his attention to it on his return.

Meanwhile since our bookkeeper does not like to confuse the accounts, would you please bill us for the Zajac shipment?

Sincerely yours,

Gratia Snider
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Georgia O'Keeffe, Max Weber, and Yasuo Kuniyoshi certainly rivals that possessed by any other institution. In addition are included pieces of sculpture by Epstein, Lachaise, Zorach and others. Most of the examples in this collection are not only representative efforts by the respective artists; they are outstanding pieces tracing in many cases the whole gamut of the man's art or marking the progressive development of his career. In the aggregate the collection contains approximately 1000 works of which almost all are by men and women whose efforts have withstood the tests of criticism and competition through a quarter of a century of more.

I mention these facts, which only touch upon the depth and quality of the accumulation, in order to establish beyond dispute that this aggregate collection, for the period in the history of American art which it encompasses, is just as important, just as stable, and just as seasoned as were the Corcoran and Clark collections at the time of their acquisition.

Should these collections be assembled and displayed in conjunction with the American art already possessed by the Corcoran, the institution would immediately become perhaps the finest repository of American artistic endeavor and one of the three or four great museums of the nation.

By obtaining these collections the Corcoran can achieve in one great stroke as much as it has accomplished in this direction in the last fifty years.

The Spirit of the Proposed Gift

I am informed from a variety of sources and believe that a strong current of feeling exists among those dedicated to the creative arts throughout the United States that there is really no institution in our country which can be regarded as a gallery of Twentieth Century American art and which is national in character. Those who deplore this and desire to bring such an institution into being feel that it should exist in the Nation's Capital, that it should be governed and administered by private citizens whose primary allegiance is to the preservation and progress of the arts rather than to any political group or entity, and that such an institution should be maintained and developed by voluntary financial support from individuals whose interest is purely the advancement of American creative endeavor.

It is only because the persons who are tendering their collections feel so strongly to this effect that the Corcoran is the chosen beneficiary of their benefaction. They feel that the Corcoran's superb location in the Nation's Capital, its outstanding collection of earlier American art, its proud tradition of encouragement of the graphic arts in this country and its accomplishments as a privately endowed and privately administered institution make it the logical recipient of this great reference collection of Twentieth Century American art.

It is of interest to note that since the news of this offer was made public, twenty-two separate competing institutions have applied to receive these collections, agreeing for the most part without reservation to such commitments of money, space, and new construction as might be necessary to secure the collections for themselves. It is a great tribute to the stature and prestige

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

doctor anyway. She remained ill with the high fever for three days. She seems to be much better today. It's a bit difficult to get her to take medicine but we cajole her a bit and have had partial success.

A friend of ours and his son are here and will remain until July 29. He happens to be a very fine doctor and is keeping an eye on her.

I hope that we can go to Worcester next week. If we must cancel at the last we'll telephone to Mrs. Rich..

Marguerite and Bill Zorach gave a lovely dinner for us the Saturday evening before the

I happened to be in Friday 20th 1961
Dear Edith
Forum Gallery

I just finished lunch and a long
walk and look at slides of Fredrick what
I like his work and asked him to send
three paintings to be included in a
group of 5 paintings & a sculpture. I
would rather see his work, stay with it
a while and then work out representa-
tion. I am certain that his works
are better than being too heavy.

Warm thoughts for your planning,
for your encouragement when I
came to see you and for thinking
of me in connection with the night.

I had not told you, who has
sat in it not been midwife to so
many new ventures, the apprehensions,
anxiety & excitement under these circumstances.
In our very money oriented world the
wish to make the direction of the
gallery cultural and not altogether
commercial adds to the nervousness.
However, everyone has been encouraging

1961

The Corcoran Gallery of Art
Washington 6, D. C.

OFFICE OF THE PRESIDENT

July 28th,
1 9 6 1.

Mrs. Edith Gregor Halpert,
Eden Hill Road,
Newtown, Connecticut.

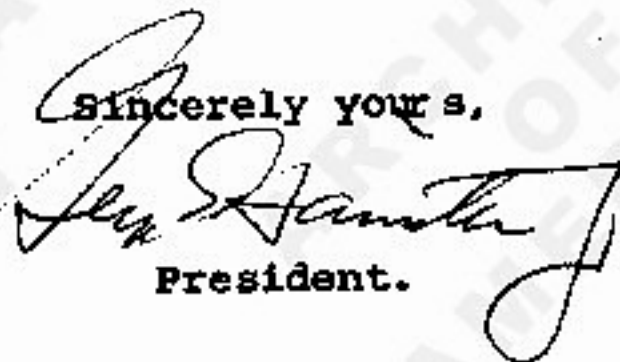
Dear Mrs. Halpert:

I have been in touch with Judge Beard on Tuesday and over the telephone today. We are all interested in the indication of a generous gift to the Corcoran Gallery by the group of collectors of Contemporary American Art for whom you speak.

I am calling a meeting of our Executive Committee sometime next week if I can get a quorum. Several of them are out of town for the summer and it may be difficult. I will advise you immediately after the meeting as to what instructions the Committee may give me in regard to this matter. I am confident that the Board will go along with the recommendations of my Committee.

There are many details that will have to be considered and agreed upon, but I am sure that we can work these out to the satisfaction of all concerned.

Sincerely yours,


President.

GEH/rm

MARIN

CAPE SPLIT

ADDISON, MAINE

July 21, 1961

Dear Edith,

The opening of our exhibition seemed to be a success.

People stayed for quite a while, and no liquor was served! I think the two, large Lachaise drawings caused a bit of a stir. Mr. Wadleigh ~~hang~~^{for} hung them so that they are framed by the large archway as one enters the gallery where the collection is hung.

By the way, we think that Mr. Wadleigh is a lovely person.

GHK
Gustav H. Koven

Gustav H. Koven
Richboynton Road
Dover, N.J.
July 27, 1961

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Approximately twelve years ago, we bought from Paul Rosenberg & Company in New York City several paintings. They have given me an estimate of the value of these paintings for insurance purposes for most of the items which we bought from them. However, there was an Abraham Rattner and Max Weber which they state they are not in a position to value and told me that you are now handling these artists.

The Rattner is a still life in oil painted in the late 40's and is 16" x 21".
The Max Weber is an oil called THE BUILDERS and is 29-1/2" x 35".

If you could evaluate these paintings for insurance purposes, I would appreciate it tremendously.

Yours very truly,

Gustav H. Koven
Gustav H. Koven

GHK:vb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 21, 1961

Mrs. Lillian Carlisle
Shelburne Museum
Shelburne, Vermont

Dear Mrs. Carlisle:

We have received your bill for two copies of the catalogue on tools. However, today we received two copies of not the tools, but the decoys catalogue.

Since Mrs. Halpert obtained sufficient copies of the decoys when she was in Shelburne, would you be good enough to have two copies of the other sent to her? We shall return the wrong ones subsequently. Thank you very much.

Sincerely yours,

Gratia Snider
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Print to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE NEWARK MUSEUM

43-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

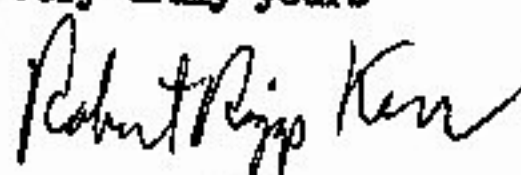
July 31, 1961

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

Under separate cover we are sending
you four cuts of paintings by Max Weber, which
we had made for the catalog of our retrospective
exhibition of Weber's work in 1959. We thought
that perhaps these cuts might be useful to you.

Very truly yours



Robert Riggs Kerr
Librarian

id

*Pl
write thank
you when
need
not
write*

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., HE 3-7100

July 28, 1961

Mrs. Edith Gregor Halpert
Edin Hill Road
Newton, Connecticut

Dear Mrs. Halpert:

For a time I thought that we might not be able to put together the Sheeler Retrospective which we had planned, primarily because of the Precisionist's show to which so many potential lenders had made a year-long loan.

At present, however, we have firm commitments on the following:

Museum of Fine Arts - Boston
View of New York - oil - 1931 - 48 x 36

Museum of Fine Arts - Springfield
Ephrata - oil on wood panel - 1934 - 19-1/2 x 23-1/2

Phillips Gallery - Washington, D. C.
Offices - oil - 1920 - 20 x 13

Munson-Williams-Proctor Institute - Utica
New York Number 2 - oil - 1950 - 27 x 18

Walker Art Center - Minneapolis
Midwest - oil - 1954 - 18 x 32

Cleveland Museum of Art - Cleveland
Amaryllis - crayon - 1924 - 32 x 21

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 24, 1961

Mrs. Carolyn Wardell
P. O. Box 255
East Lansing, Michigan

Dear Mrs. Wardell:

Thank you for your letter.

Since the gallery handles only original works of art I am afraid that we can be of no help to you with regard to reproductions of paintings.

However, I believe the Whitney Museum of American Art, 22 West 54th Street, New York, N. Y. has at least one reproduction of a painting by Georgia O'Keeffe, and it might be a good idea to communicate with them.

Sincerely yours,

Gratia Snider
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert

-2-

July 31 1961

Mother made. Perhaps you would be kind enough to let me know what the commitment was and whether it was verbal or written.

When I'm at Shelburne the end of August I'll also discuss with the family the John Sloan painting about which you spoke. However, I feel sure that we would not wish to purchase it since it's a twentieth century painting and our tentative plans are not to go into the twentieth century artists.

After discussing all these points with Mrs. Bostwick and Messrs. Sam and Harry Webb, I will write you from Shelburne and let you know our thoughts and decisions. In the meantime, I send you my most appreciative thanks for being so understanding, helpful and cooperative. It is always refreshing to have a relationship of utter frankness with another individual.

With added thanks to you for your letter and with my best wishes,

Most sincerely,

D. Watson Webb Jr.

JWWJr
mda

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALL ARTICLES MOVED, PACKED, SHIPPED, CRATED, STORED, SERVICED AND TRANSPORTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING BELOW AND THE TARIFFS FILED BY THIS CARRIER WITH THE PUBLIC SERVICE COMMISSION.

W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

Columbus 5-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE #NYC 824

424 WEST 52nd STREET
NEW YORK 19, N. Y.

July 21, 1961

Downtown Gallery
c/o Mrs. Edith G. Halpert
Eden Hill Rd.
Newtown, Conn.

Dear Mrs. Halpert:

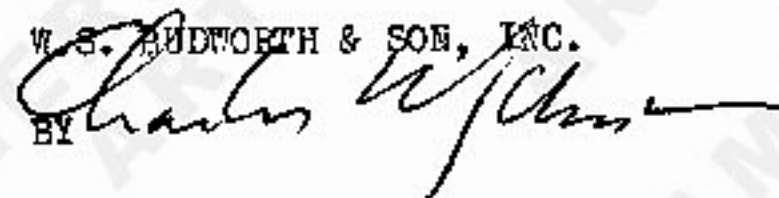
Yours of the 19th received with reference to the Davis, Doi and Yu-Ho paintings and Zorach sculpture to come from the gallery and, although we do not have the exact last receiving date for Carnegie, we feel that August 10th should be the deadline.

We would appreciate your advising your porter to this effect and have him call us prior to that time so we can arrange for collection.

Sincerely,

W. S. BUDWORTH & SON, INC.

BY



CWJ/as

TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping documents a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

All services will be performed, as agreed, subject to delays caused by labor troubles, riots, the elements or other causes beyond control of W. S. Budworth & Son, Inc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F
LOEBL, SCHLOSSMAN & BENNETT
ARCHITECTS - ENGINEERS
333 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

JERROLD LOEBL, F. A. I. A.
NORMAN J. SCHLOSSMAN, F. A. I. A.
RICHARD M. BENNETT, F. A. I. A.
HARRY R. NORTMAN, A. I. A.
WILLIAM J. HEARTHUR, A. I. A.
FRANKLIN R. SMITH, A. I. A.
CALVIN JAY TOBIN, A. I. A.
PO HU SHAO, A. I. A.

RANDOLPH 6-7350

July 25, 1961

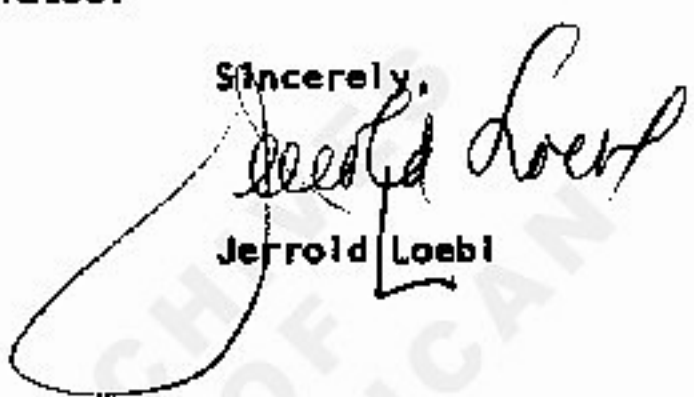
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your note.
I am even more distressed now than when I wrote
the first letter because now I am pretty sure
the picture did not go out, and you were to
have it framed and packed and not sent rolled
up.

Anything you can do to expedite this would be
greatly appreciated.

Sincerely,


Jerrold Loeb

JL:ss

of the Corcoran as a cultural institution that we have not already lost this wonderful opportunity.

The Conditions of the Offer

Since fortunately for the Corcoran its geographical location, its type of administration, and its dedication the the American must make it the first choice of these benefactors as the recipient of these collections, I express as my own belief that they most of all would like to be assured in the most positive possible terms that the Corcoran desires and plans to exert every effort to become in truth the private national repository of the whole range of American art, a goal which may not be within its immediate horizon. They need to be convinced that the Corcoran shares with them their enthusiasm for and dedication to this concept. I believe that should they be satisfied on this point it is quite likely that gifts from them and from others who believe as they do would ultimately relieve the Corcoran of all financial pressures collateral to the acceptance of their offer.

Meanwhile, however, they require a minimum commitment of the Corcoran to their concept and purposes in the following specific terms:

(a) A section of the Corcoran, more particularly gallery spaces 19 to 29 inclusive will be designated as "The Gallery of Twentieth Century American Art," or some similar agreeable appellation, and will be permanently assigned to the housing and display of these collections and such additions as may by agreement be made to it. This section will be air conditioned and completely refurbished at a cost to the Corcoran of not more than \$250,000; this area will be provided with a separate entrance either on E Street or on New York Avenue and in either event a statuary garden of generous proportions will be provided adjacent to this gallery space for the display of statuary.

I digress at this point to state that the fact that these prospective donors are willing to consider such a plan with favor upon the additional conditions set forth below constitutes a concession upon their part of substantial proportions which opens the door to negotiations upon a level at which the Corcoran can very well hope to comply with their wishes. I also state parenthetically at this time that the prospective donors have not yet reached a decision as to whether they would prefer the separate entrance to this gallery space on E Street or on New York Avenue. Preliminary indications are that the New York Avenue entrance would be preferred with a small lobby and information center to be erected with an enclosed corridor connecting it to the gallery space to be provided. In any event it is well understood by the prospective donors that should they prefer such an entrance, the same would have to be redesigned at such time in the future as the Corcoran might be ready to commence construction of additional facilities upon this undeveloped land.

(b) At least twenty-five percent of the aggregate collection to be donated would be an permanent exhibition, the Corcoran would bear the expense of maintaining this gallery area, the Corcoran would authorize the retention of a Curator to service this collection who would be under the general supervision of the Director but who would be selected by the donors or their designates with the approval of the Board of Trustees and who would have by reason of his office

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

4. the building is to be completed with air conditioning after our joint approval of plans - within a period of five years. At that time part of each collection will be transferred to the new gallery and additions will be made over a period of years subject to various legal and tax requirements.

5. if desirable an exhibition of the entire group of collections will be available to the museum in the hope of obtaining additional funds and possibly additional gifts.

This is roughly stated and Beard is sending me the outline based on the notes that he made during his visit, providing me with five copies so that I may present one to each of the prospective donors for consideration, changes, amendments, or approval. All this has been made necessary because prior to all the publicity the trustees had agreed to use the large available space for classrooms, etc, and were ready to give out contracts. Some form of assurance subject to our requirements is therefore necessary at this time to hold up the space which I find quite satisfactory with the new facade and entrance which includes a patio to give the feeling of an entirely separate building.

I have also received in the mail a printed form of the joint resolution referred to the Committee on House Administration. This is the proposal of Keams to the 87th Congress, 1st Session dated July 10th. It is listed as H.J. Res. 469.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Immaculate Conception Center of Physical Medicine

3917 NORTH CLEVELAND - SQUIER HEIGHTS
KANSAS CITY, MISSOURI

17

Artist

July 25, 1961.

Downtown Gallery,
32 East 51st Street,
New York, N.Y.

Dear Sirs:

I would like to bring some of my paintings to New York for you to see.

I graduated from the Cleveland Institute of Art in 1935 and did professional work for Standard Oil Company and others for a few years, then entered the medical field and am now a practicing physician.

Kindly advise. Thank you for your courtesy, I remain,

Very truly yours,

E. J. Ackley

Edward James Ackley

EJA:rbga

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 21, 1961

Mrs. Charles Gorham
60 East 92nd Street
New York, New York

Dear Mrs. Gorham:

It was nice talking with you.

Confirming our conversation I shall be very glad to re-purchase the three paintings acquired from this gallery. Although we will not re-open until September 5th there will be some one on tap during the month of August - by appointment. In the event that you would like to send in the pictures for me to look at and evaluate for you, I usually come by about once a week and can call you or write you. It is always wise to actually see the work before making any commitment - as you can understand.

And so I expect to hear from you, or if you prefer you may telephone the gallery directly and ask for Miss Gruber (during August), Monday through Friday. Our porter will be there also and can help take the pictures out of the car or if you would rather have him pick them up at your home he can do so.

My best regards.

Sincerely yours,

EDH:gs

750

750

1350

2850

8x12

648
Kernyshi, 45
Bande. of 2 Dops
18x10 500
Living Stup 58 500
Carroll 1975 900

July 30 Gilbert Villa les Violettes Cap D'Ail (A.M.) France

Dearest Edith:

You must be getting back into stride again, judging from the fine and prompt Newtown letter we received in answer to our's; and let us hope your Danbury man is IT. We have a femme de menage for a few hours a day, at fifty cents an hour---on the Riviera yet; she's a very nice woman who arrives each day with news of the latest tragedy at sea or accounts of a splendid loup which her cousin caught and prepared for dinner, these accounts she renders without missing a beat of her housework. I wish we could take her back with us to Paris, but alas we have no maid's room there, and will continue to use our student. What the hell are you going to do about The Downtown Gallery? Exactly? We can certainly see that the old challenge in art is gone; yet we know that no matter who takes over for you, it will not be the same, and there is no substitute for Halpert, but none. This you must face up to and accept. We do think that the writing of books, lecturing and museum consultation is the ~~first~~ area where you might have the most stimulating and constructive life. Speaking of books, we heard from the Julien Levy's; and he is almost finished with his book of memoirs. He is also very active again in N.Y. And is having some kind of big clambake with Max Ernst's painting at the Tate in early September. The Levy's wrote to us here asking if they might visit us; so it looks as if they'll be over later in August (to which we said: with the arrival of Julien Levy just about everyone has come to see us except Edith!). Can you imagine poor old Julien's shock of seeing Paris after his hedonistic-bohemian days of decades ago? The only guy who has never uttered the foolish cliché about You-Should-Have-Seen-Paris-in-the-Days-when-I-was-Young, is Man Ray. He told me when I first came to France, that yes Paris had changed, but why in hell shouldn't it? Why does everyone expect Paris to remain a vacuum, impervious to progress or the world? He goes right on living there and to him the change is nothing. And he is right. On this whole subject of artists (Rattner etc) and writers and their fertile creativity in the Paris of long ago, I feel much nonsense has been uttered. For it is not Paris that has changed so much, but the climate of the artist everywhere in the world. Hemingway would have written his great early novels in London or Venice or Chicago---it would not matter. He would have been great in his time. Artists who painted greatly in Paris in the 20's or 30's would have been just as great elsewhere; and those who are working in Paris now and who are not great, would be just as mediocre in any other place. And all this will ultimately be said about the New York School of action painting. All that Paris ever offers the artist is a way of life basically. The artist today in Paris is lured by the way of life, by the natural recognition of the artist in society. The activity of writer and artist in France is not special or peripheral, but german, integral. However, if the writer-artist has nothing to say, neither Paris' charming way of life, nor its recognition, will make him profound or fresh. What happened in the 20's and 30's was the freak mating of time and circumstance, which conspired to mate most felicitously in Paris, but it was a pure happenstance, and had little to do with the artist's talent. A place is at most a psychological thing. If the artist says I am unhappy here or I cannot feel America, then he will be lost; if he says yes this is the kind of life that feeds my spirit, then perhaps he will find himself. But the prime ~~rule~~ rule is this: there are a very very few great talents, and they have flourished in all manners of places or climes; their greatness would never diminish. For the most part, however, most artists run dry ultimately, lose their freshness, have nothing to say as they grow old---and these men would trail off sadly no matter where they worked. So much for one of the world's most overworked misconceptions.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROMA - VIA ARCHIMEDE 139

paintings? Can you send me the photos in black-and-white of one of them? (of the one which you judge as the most beautiful among them).

Excuse me. Mr. Shahn, with whom I was in Spoleto one day during the Festival of Two Worlds, was very helpful to me, but he could not answer to all my questions. He gave me the courage to write you again, and I am doing it though very sorry to take your time.

With all my thanks and greetings
yours very sincerely

Mirella Bentivoglio
Mirella Bentivoglio

Mrs. Wm. St. Lawrence
393 - Hill Street -
Southampton - N.Y.

The Downtown Gallery
32 - East 51st St.

Dear Sirs:

I have 2 large and one small oil
paintings and several water color sketches
done by Waldo Peirce, which I would
like to sell - Would your gallery be inter-
ested? Sincerely yours,

July 30 - 1961

Katherine St. Lawrence -

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Fabulous Disneyland ©

MARIN

CAPE SPIT

ADDISON, MAINE

opening at Bowdoin. We happened to meet Mr. Wadleigh's sister there. She's Bartlett Hayes wife. Seems to be a very nice person.

The weather has been off again, on again — mostly OFF. We're just beginning to feel a bit of summer weather down here. Everything is so late this year.

yesterday we went to a nearby island and picked gooseberries. Hope to make some jam. Do you like it?

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CONFIDENTIAL

July 25, 1961

Memorandum for Mr. Hamilton:

I write to inform you of recent activities I have undertaken in behalf of the Corcoran, to present to you my best analysis of the existing situation and to express to you my firm conviction that the collections of Mrs. Halpert and her associates are available to the Corcoran upon terms and conditions which will be acceptable to the trustees of the institution.

As you know the people of Washington, the local newspapers, and the whole art world are excited about the possibility that these collections might come to the Corcoran; and no group is more intensely concerned than are the members of the Friends of the Corcoran. I have been importuned by the officers and directors of the organization as well by many of its members to take a strong public position in relation to acquiring these collections. This I have declined to do; but there has been no doubt of my obligation on behalf of this organization to explore to the fullest the methods by which it might be of service to the Corcoran and this I have tried to do.

I prevailed upon Mr. Barnett of the Gallery staff to have prepared for me architect's renderings of an entrance facade on E Street and an architect's conception as to how the space in the Gallery designated on its plans as gallery areas 18 thru 29, commonly known as the Red Cross area, might be used for the display of these collections; I informed myself as best I could of the present disposition and mood of the prospective donors, obtaining very valuable counsel from Mrs. Halpert's nephew who lives here in Washington; and armed with this information and material and taking Mr. Barnett with me for technical assistance I called upon Mrs. Halpert at her farm in Newtown, Connecticut, where I spent the best part of two days in friendly, forthright, and, I trust, productive discussions.

I present below my understanding of and conclusions respecting the present status of the matter arranged in topical headings:

The Scope of the Collections

The aggregate accumulation of art which is conditionally tendered to the Corcoran is comprised of five outstanding collections supplemented by selected individual donations from other benefactors. In its entirety it consists of a comprehensive survey of the best of American art since the turn of the century, containing literally dozens of pieces which individually are finer than anything the Corcoran now possesses in this field. Present are undoubtedly the finest collections of the work of Marsden Hartley, Stuart Davis and Ben Shahn extant. The representation of Charles Demuth, Arthur Dove, John Marin,

July 25, 1960.

Mrs. Sue S. Hodles,
549 Carteret Avenue,
Trenton, 8, New Jersey.

Dear Mrs. Hodles:

I can't tell you how embarrassed I am about this in-
considerate delay. However, I really have an excel-
lent excuse this time.

Shortly after I saw you, I was taken quite ill and
finally ended up at the hospital for an operation.
I am fine now and recuperating at my summer home at
the above address, but can't go back and forth to
New York as I did in the past. In any event, not for
several more weeks.

Shall I hold the three pictures. I should like to do
so unless you are in a hurry to dispose of them.
Please be frank in expressing your wishes and, again,
do forgive me.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

L Carnegie

July 24, 1961

Mr. Charles W. Johnson
W. S. Budworth & Son, Inc.
424 West 52nd Street
New York 19, New York

Dear Mr. Johnson:

Thank you for your letter.

I will see to it that the paintings and sculpture for Carnegie will be ready after the first of August and can be called for after making a specific appointment with Miss Gruber who will be at the gallery Mondays through Fridays after that date.

Sincerely yours,

EGH:gs

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 21, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Jerrold Loeb
Loeb, Schlossman & Bennett
333 North Michigan Avenue
Chicago 1, Illinois

Dear Mr. Loeb:

I cannot tell you how distressed I am about your letter which was forwarded to my summer home. The gallery is closed during the months of July and August.

As soon as I get to New York, within the next week or ten days, I shall check our records to ascertain whether or not the print had been sent. We have had several changes in personnel and it is entirely possible that my request to have this matter attended to was overlooked. If so shall we send the print to Mr. Ben Ami and is it to be framed or not? Please let me know. A self-addressed envelope is enclosed.

Again I hope you will forgive this inexcusable oversight.

Sincerely yours,

EOH:gs
enclosure

Switch
8/1

BRYAN ARDIS FRAME
ATTORNEY AT LAW
509 ARCADIAN AVENUE
WAUKESHA, WISCONSIN

July 28, 1961

Mrs. Edith Halpert
c/o The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In 1957, at my request, you responded with a revised appraisal of various paintings which I purchased from you. Perhaps, since my insurance policy is coming due again, a revaluation should now be made. May I impose upon your good nature to write me at your convenience.

The specific paintings which I have reference to are as follows:

Artist	Description of Painting	Last Appraisal
John Marin	New York Stock Exchange	\$3,000.00 7000
Lyonel Feininger	Houses on the Bramberg Deep	800.00 1800
Yasuo Kuniyoshi	Trapeze Artists	1,250.00 600 2000

1926-1500
WLC
H. W. Walker
1939-12416

Cordially yours,

Bryan Ardis Frame
Bryan Ardis Frame

BAF/lh

funds available for the payment of the Curator and the maintenance of the Gallery of Twentieth Century American Art. In this connection, however, I have no commitments of any kind.

If the Friends of The Corecoran or I can be of further service, we are at your disposal.

Respectfully submitted,

Edward A. Beard

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

7/25/61

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith
in the Cape. I am sorry I roused
you the other morning. It was a natural
impulse. And I had been out in the
Connecticut sun for several hours. And it
was quarter past nine.

My thought was, and I felt that you
realized and got it, that we should put together
the last Russian chapter as an entity. It
should be a good one, and the sort of
chapter that could sit well, I fancy, with
Strauss. And in this sort of book we have
to think, early, what the end will be like.

You see you are on my mind,
Now thanks for everything. It was a
very good (durable) weekend for me. I
thought it was a rather large order for you,
considering that you were filling your own
orders.

Write Jordan

Order photo

SCULPTORS GUILD, INCORPORATED

A SOCIETY OF AMERICAN SCULPTORS

106 WEST 16TH STREET • ALGONQUIN 5-6337 • NEW YORK 11, N. Y.

28 July, 1961.

EXECUTIVE BOARD

Robert Moir, Executive Sec'y.
Jean Woodhams, Treasurer
Clen Hartwig, Corresponding Sec'y.
Helen Beling
Joan de Cooett
Dorothy Dehaer
Ira Doble
Irene Hamar
Luise Kaish
Ira Matteson
David Michnick
Mark Martison
Louise Nevelson
Helen Simkhovitch
Joan Wasey
Helen Wilson
Vladimir Yoffe
William Zorach

HONORARY MEMBER

Celita Vaccani

MEMBERS

Humbert Albizio
Louise Bourgeois
Sonia Gordon Brown
Doris Caesar
Rays Capain
Harold Cash
Albino Cavallito
Robert Crumbach
Nitzzi Canliffe
Marina Del Prado
Korun Der Haroutian
Blanche Dumbek
Franc Epping
Clara Fasano
Hy Freilicher
Mark Friedman
Arnold Geissbuhler
Maurice Gluckman
Vincent Glinksy
Aaron Goodelman
Lorrie Goulet
Dorothea Grecohaus
Chaim Gross
Genevieve Kate Hamlin
Mina Harkavy
Milton Horn
John Hovannes
Margaret Bravler Kane
Nathaniel Koz
Ellen Key-Oberg
William King
Joseph Kunkal
Lily Landis
Winifred Lansing
Robert Laurent
Thomas LoMedien
Bruno Lucchesi
Gwen Lux
Oronzio Mardarelli
Berta Margoules
Ezio Martinelli
Dina Melkov
Frances Morgan
Katherine Nash
Constantino Nivola
Abbott Pattison
Priscilla Pattison
Blanche Phillips
Hugu Robus
Bernard Rosenthal
Robert Rosenwald
Robert Rassin
Charles Salerno
Hélène Sardero
Concetta Scaravaglione
Louis Slobodkin
Jack Squier
William Talbot
Marie Taylor
Jane Teller
Dario Viterbo
Ruth Vodicke
Marion Walton
Nat Werner
Anita Weschler
Arlene Wingate
Nina Winkel

Mrs. Hellman;
Downtown Gallery,
32 East 51st St.
N.Y.C.

Dear Mrs. Hellman;

This is to confirm our telephone conversation of 26 July in regard to Zadjak who was chosen as one of five to invite to exhibit as a guest with the Sculptor's Guild at Lever House this fall.

Eoster Boat #3

The details are as follows;

Sculpture to be free-standing (nothing to hang on walls or from ceiling).

Not over 400 lbs (unless the sculptor will send men to handle it).

Not larger than will go through a door 6'9" by 5'6".

The program dates are;

Receipt of photograph and title for the catalogue not later than Sept. 23.

Receiving day for sculpture at Lever House (with pedestal if possible) Oct. 12 & 13.

Opening day of exhibition Oct. 16 (through Nov. 12)

Withdrawal day November 13.

We are very happy that you will participate and thank you in advance. If we should also communicate directly with Zadjak, will you please let us know?

Sincerely yours,

H Wilson

(Chairman of Membership Committee.)

photos requested
from Jordan on
7/14 etc
RfZ

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 24, 1961

Mrs. Wallace Lee
Supervisor, Adult Education
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mrs. Lee:

I am so glad that you sent me a more complete outline in connection with the talk I am to give at the Center. There is one point that I wish to discuss. This relates to the subject. I have made it a practice to avoid any aesthetic commentaries. This I leave to the educators. In this instance particularly it would be very bad taste as the names you have listed are largely Downtown Gallery artists. As a matter of fact if I am not mistaken, even the Feininger Mrs. Wehr purchased came from this gallery. It would be pretty bad taste on my part to talk about these artists specifically, don't you agree? If I can think of some anecdotes relating to these painters perhaps I could include them. I would rather discuss the pattern of collecting and make Mrs. Wehr a special figure in this connection. In any event we have lots of time to consider the matter.

The time allotted is most satisfactory and I might suggest that an additional ten minutes be considered for a question period as it seems to be a pretty consistent pattern and I certainly enjoy it as it is most stimulating to me. We can reduce the length of the talk if necessary to allow for the ten minutes or possibly less.

When I get back to New York I shall send on the biographical notes and the photograph if I can find one. I will let you know well in advance about the time of my arrival for the hotel reservations, etc. And so you will hear from me shortly.

Sincerely yours,

BOH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WISCASSET, MAINE
The MAINE ART GALLERY, housed in Wiscasset Academy,
built in 1807. Shows the best work of Maine's contemporary
painters and sculptors. Open daily through July and August,
10 to 5.

Color by Lyman Owen

Published by Owen Art-Color, Georgetown, Maine

522472

PLACE
STAMP
HERE

POST CARD

Address

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 10, 1961

Miss Florence K. Brodie
Assistant Purchasing Agent
118 Waterman Building
The University of Vermont
Burlington, Vermont

Dear Miss Brodie:

Thank you for your letter and for the enclosure.

Since our bookkeeper is on her vacation this month I am sending you a slightly unprofessional invoice for which a substitute will be made in August. This however should take care of the matter to date.

Sincerely yours,

EGH:gs
enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. EDGAR C. SCHENCK • 161 HENRY STREET • BROOKLYN 1, NEW YORK

July 23, 1961

Dear Edith:

The other night some lady with a quavery voice called up to ask me if I knew there was a letter in the Nichols mailbox. "Why, no," I said, all innocence. I haven't bothered to have my mail forwarded, as I come back here every week, and hadn't even looked - and there was a letter from you, which had been languishing for ten days or so, all unread.

I would absolutely adore to come to Newtown again - don't know when I've had a happier, more relaxed time. Am sewed up for the coming weekend, but the one after that - Aug. 5 - would be wonderful, if convenient for you. If not, do not hesitate to yap.

I'll cook, I'll bring strudel mix and tea bags and minute rice. Hallelujah - I wouldn't have missed Anton for a million bucks, but what a great peace must have descended upon you when he left. If you could bear to leave the urn for me to paint, I would take it most kindly - although I hate to be greedy - one doesn't get a chance to paint an urn every day.

Will look up trains to Bethel and call to confirm as time approaches.

Love,

Betty

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 21, 1961

Mr. A. C. Hutcheson
Vice President and Secretary
The Pure Oil Company
200 East Golf Road
Palatine, Illinois

Dear Mr. Hutcheson:

I just returned from a short trip and found your letter.

Indeed you may retain the pictures as long as you like, but in the event that you wish to return them before September 5th there will be some one at the gallery after August 1st for this purpose. But I repeat there is no hurry since we will have no occasion to show any paintings during the official closing period.

I am sorry about the mixup in the names and extend my apologies.

Sincerely yours,

BOH:gs

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

July 25, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The Marin exhibition is going to be prepared by Charles Buckley of the Currier Gallery rather than by us. We are still planning to have it here from March 3 to April 15, after which Mr. Buckley would like to have it at the Currier Gallery.

I shall return the books which you have so kindly lent me as soon as I am sure there is someone at the Gallery.

Hope you are spending a pleasant vacation.

Yours sincerely,



Henri Dorra
Assistant Director

HD/rh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

RFD 3 Buzzards Bay
enjoying the summer at Newtown.
This has been a delightful
summer here, weatherwise.

Steve bought me a sailboat
for my birthday which I'm
really enjoying, but each time
I go out, I think of the novel
"Rebecca."

Debbie is working as a lab
technician in the local hospital;
Jeff works in the city in a
factory & the two Gremlins are
in camp, so I'm golfing, sailing
& reading. I did help hang
pictures at the Hyannis Art
Festival, so I don't feel completely
selfish.

Could you be torn away for
a few days at Buzzards Bay?
you name the dates - we I
love to see you!

Love,
Sybil

Sky-High IN THE WHITE MOUNTAINS



The TABLET *Club*

PIKE, NEW HAMPSHIRE

7/25

Home of the White Mountains
Festival of the 7 Arts
Cracker Barrel, Americana

Monday one A.M.

Hello Edith!

Before retiring after a most strenuous day, must dash this off because am quite anxious about you. I had written to you a while back but as of this date have not heard from you. Quite sure that nothing is wrong and nationalizing that pressures upon you --- trips, new help (?) and correspondence of a business nature do consume you.

If you get a spare moment just say "Hello". Any news or gossip will be relished.

My love

Abel

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

and the copy is what happens.

The Gallery will be called The Forum Gallery - I have a taller, very spacious floor at 1018 Madison - will give it as much elegance & ambience as I can. Will open around October 1st.

Again my thanks and any ideas or suggestions from you will be appreciated as you must know.

Enjoy your holidays

Warm regards

Bill Fishko

Please write me, if you need to reach me

at 50 West 117th St New York "NY" 100

as I am in and out Telephone

AL-4-0531

W. get send regards

They also have some donated paintings & some of them are of some of the best artists of the 19th century. I have had some of them and some of them are of some of the best artists of the 19th century.

He seems a sensitive man with fine taste. I'm so glad that he was in charge of the exhibition.

It is a thrill to see art that hangs in one's home arranged so well in another environment. Our hope is that many people will want to stop there and see it.

A few of the artists represented were there and also some of your clients. We agreed that your presence was missed.

The weather was horrible. It rained all weekend. Maybe it really helped us out!

The director of the Portland

Actually I am sick unto death of the gallery and of the few artists I have contacts with, wives or no wives, and am hoping to find some one very very soon I hope to take over so that I can expand into different directions and work which should be much more stimulating for me. Selling paintings without much effort ain't no fun. The overall acceptance of American art has taken away the challenge and as you know I love a good hot fight.

This is the second installment in dictating your letter and in the short interim of a day the maid has been sent back to North Carolina and I have a young man who is a native of Danbury, an expert cook and maybe a good houseman. At least his first meal was a howling success and I am now making a Mogen David with my fingers, the cross didn't work.

I am looking forward to the article in the Times, as I am very eager to learn how writers (plural and varied) function in Paris as opposed or compared to the painters, and of course I just can't wait to read "The New Ambassadors" for more reasons than one, but basically what the environment of today has elicited from the new generation or newcomers. Nu already what is the publication date? Don't worry about the Berlin crisis affecting the book - there ain't gonna be one now that we have young Jack to take care of the old folks' mistakes. The overall political situation is so damn sickening that I've stopped reading the New Republic which I think gives the best reports and makes the best comments.

The addresses requested are listed below:

Melvin and Helen Boigon, 45 East 82nd St., N.Y., NY
Milton and Helen Kramer, 277 Park Avenue, N.Y., NY
Jack Lawrence, 229 East 52nd Street, N.Y., NY
Walter Myden " " " " " "

And so much love to you-all, and let's keep our correspondence going now that we have started again.

EGH:gs

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert

-3-

July 28, 1961

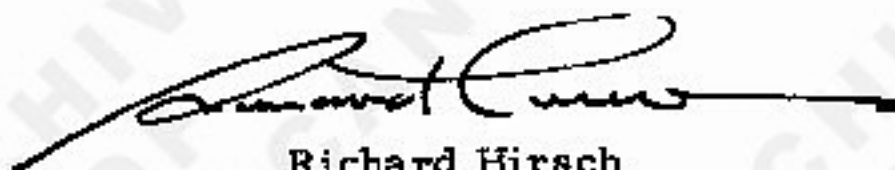
advance publicity on the event and because of the interest it has already aroused in the Lehigh Valley.

Quite candidly, I am going to need significant help from you in rounding up the size show we need. I feel certain that a loan request coming from you to key private collectors would require fewer blandishments than we would have to provide, since many people still are not aware of the fact that we enforce the highest museum standards in the handling and display of art works. People like Rorimer, John Walker or Allan McNab are familiar with what we are doing here and are highly complimentary about it. The private collector, however, still may not have heard of us. Hence, my wish to have your endorsement for the initial contacts. We would then carry the ball.

Please let me know whether you feel that a suitably significant show can be organized on the basis of the ground work which we have already done and the commitments which we have already received.

Since we will have some very strenuous work to do, if you feel that outlook is not promising in order to create inside of five months an impressive year end show, I would appreciate your letting me know your reaction at the earliest possible moment.

Sincerely,



Richard Hirsch
Director

RH:dd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BRADLEY MUSEUM
Euphan Stewart Memorial

COLUMBUS MUSEUM of ARTS and CRAFTS, Inc.
1251 Wynnton Road :: COLUMBUS, GEORGIA

JULY 25, 1961

MRS. EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

MAY I TAKE THIS OPPORTUNITY OF THANKING YOU FOR YOUR VERY KIND LETTER OF JULY 21ST AND I DEEPLY APPRECIATE YOUR COURTESY AND ALSO YOUR TOLERANCE IN NOT THINKING US PRESUMPTUOUS FOR ASKING FOR THE PRIVILEGE OF HOUSING AT LEAST SOME OF THIS GREAT COLLECTION OF 20TH CENTURY AMERICAN ART.

I CERTAINLY HOPE THAT IT WILL STIR THINGS UP IN WASHINGTON TO WHERE EITHER THE GOVERNMENT OR THE CORCORAN GALLERY WILL ARRANGE FOR A BUILDING TO HOUSE THIS COLLECTION. IT TRULY BELONGS IN THE NATION'S CAPITOL AND SHOULD BE OF EQUAL IMPORTANCE WITH THE NATIONAL GALLERY. WE ARE REALLY THE ONLY NATION IN THE WORLD THAT DOES NOT HAVE AN OFFICIAL PLACE TO SHOW THE WORK OF ITS CONTEMPORARY ARTISTS AND IT IS A SITUATION THAT SHOULD BE RECTIFIED IN THE NEXT FEW YEARS. I AM TAKING THE LIBERTY OF WRITING OUR CONGRESSMEN AND SENATORS TO SUPPORT ANY APPROPRIATION MEASURE FOR THIS VITAL ASSET IN THE DEVELOPMENT OF THE ART OF AMERICA.

I AM MORE THAN GRATEFUL THAT YOU WILL CONSIDER OUR MUSEUM IN ANY DISTRIBUTION OF SURPLUS MATERIAL WHICH MIGHT OCCUR IN THE HOUSING OF THIS GREAT COLLECTION OF AMERICAN ART. WE WOULD BE HONORED TO BE ONE OF THE MUSEUMS PARTICIPATING IN SUCH A DISTRIBUTION AND I FEEL THAT SOME OF IT SHOULD BE PLACED IN SECTIONS OF THE COUNTRY THAT HAVE SHOWN A PROGRESSIVE SPIRIT IN ESTABLISHING MUSEUMS.

WHEN I AM AGAIN IN NEW YORK, I WILL BE MOST HAPPY TO CALL ON YOU AND HOPE THAT IF YOU ARE EVER MOTORING THROUGH THE SOUTH, YOU WILL MAKE A VISIT TO COLUMBUS AS IT WOULD BE A PRIVILEGE TO HAVE YOU AS OUR GUEST.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P.S. on letter 2.

I held my letter, as I realized that I was to see Mrs. Fishko - Bella Fishko -- and this happened yesterday. So I wrote on and on, and now I have just phoned you, so this P.S. became out of date. You reassured me about this connection. I was troubled about Sayer, as you saw.

Before I go west, I shall certainly see you again. And again, thanks for the very pleasant time in Newtown.

Affectionately

J.

MIDTOWN GALLERIES

17 EAST 57TH STREET
NEW YORK 22, N. Y.

ALAN D. GRUSKIN, DIRECTOR

PLAZA B-1900

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 28, 1961

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Don't you think it might be a good idea for the two of us to get together to discuss the paintings in which Mr. Michener is interested? We ought to be able to work out some satisfactory conclusion to the transaction.

Next week, the week of July 31st, would be good for me if you plan to be in town one day that week. I shall be taking some time off the latter part of the month. Perhaps you could call to let me know when you can make it.

Hope to see you and trust you have been enjoying a good rest.

With kind regards.

Yours sincerely,



Alan D. Gruskin

ADG:jem

July 31, 1961

Dr. Earl E. Harper, Director
School of Fine Arts and Iowa Memorial Union
State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

I finally made it to New York and managed to assemble the material we discussed via telephone. This is now enclosed.

I want to call your attention specifically to the photograph BOY STEALING FRUIT painted in 1923 and sold in 1924 to Ferdinand Howald who in turn presented his entire collection to the Columbus Gallery.

When Kuniyoshi delivered FORBIDDEN FRUIT in 1950 it immediately recalled the former painting and I teased him about his reference to his past as I did the others who I represented in the exhibition for the same reason. Subconsciously evidently a number of the artists went back to an earlier image which persisted now and then and in the latest examples recapitulated their life work to that date encompassing of course all the added elements of visual and inner experience. Thus when someone made a smart crack about Shahn's influence on Kuniyoshi it seemed so utterly absurd as the imagery in FORBIDDEN FRUIT is so obviously that of Kuniyoshi and certainly the two artists are about as unlike in their projection, philosophy, racial and ethnic backgrounds as any two artists can be. Again repeating myself, I consider FORBIDDEN FRUIT the masterpiece of Kuniyoshi's career. Need I say more?

Of course I always respect the point of view of others and will not be offended by any means if you accept the judgment of your faculty. We will find something later.

In reference to the Marin situation do you think it will be all right to wait until September as it is very hard for me to dig up photos in this hot weather, but I will do it if you prefer immediate attention.

Best regards.

Sincerely yours,

EGH:ig
ENC.

Mr. Stanley Marcus

page 2

July 24, 1961

in New York in the very near future. Can this be arranged?

My fee will be in the form of a donation by Heiman-Marcus to the Edith Gregor Halpert Foundation, the funds of which are used for the benefit of American art including fellowships in universities to be applied for the curatorial education or for critics, etc.; for organizations which help living artists and other related institutions. It should be a minimum of \$1,000, but more will be gratefully accepted. For your further information, two of the trustees are Lloyd Goodrich and David Solinger. Also since the staff is away on vacation there will be a small charge for a secretary whom I hope to find in this neck of the woods on a temporary basis.

And so if you will write to me immediately I shall get started. My very best regards.

Sincerely yours,

EGH:gs

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.

Pipersville, Pennsylvania
July 23, 1961

Dear Mrs. Halpert,

I am sorry that Mr. Gruskin of The Midtown Galleries happened to call you before you received my telegram advising you of the fact that it seemed best to my wife and me to make our purchases through Mr. Gruskin, as we have been doing for some time now.

I did not advise Mr. Gruskin of any discussions we had had regarding price.

If you think it sensible to finish this deal through the agency of Mr. Gruskin I hope you will send him the pictures and the bill, and I will handle both through him. If there is any reason why this is not feasible I shall be most happy to handle both, for I will be making other purchases through Mr. Gruskin from time to time.

The pictures we definitely want are these:

- | | | | |
|------------|---|--------|---|
| 1. Shahn | From This Day On | 9,500. | |
| 2. Weber | New York by Night | 5,500. | (This is the price in my book. I believe it was later changed.) |
| 3. Rattner | Rome | 6,000. | |
| 4. Marin | Oil, Four squares of painting, wavy white horizon | 7,000. | (This is <u>not</u> the one you have on our list, but the one you recommended.) |

My wife and I have doubts about three others. We hope you will send them on approval, and if we don't take them we will take others of equal value:

- | | | | |
|--------------|-----------|--------|--|
| 5. Kuniyoshi | Two Maids | 5,000. | (My wife likes this very much but I feel it lacks art.) |
| 6. Davis | 1931 | 4,500. | (My wife likes this very much but I'm afraid it's too small for our purposes.) |
| 7. Karfiol | Two Nudes | 1,800. | (I like, my wife dislikes.) |

You agreed to send us three Doves for study:

- | | | |
|----------|--------------------|--------|
| 8. Dove | Brick Barge | 5,000. |
| 9. Dove | Good Breeze Yellow | 2,800. |
| 10. Dove | Bird | 4,500. |

And I wish you would send along for further study the John Marin oil that we had on our list:

- | | | |
|-----------|-------------------------------------|--------|
| 11. Marin | Sea with Squares in foreground 1951 | 5,500. |
|-----------|-------------------------------------|--------|

Will you please advise me as to your preferences in this matter? Did I understand that the Ben Shahn is to be sent to Seattle? This is agreeable, but if it is not to go we would like to take possession now.

John Gruskin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Minute

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 6, TEXAS


July 27, 1961

Dear Edith:

Balnche and I are just too poor to keep the Georgia O'Keeffe, and with the greatest regrets, I am returning it to you. I hope that it is not sold, however, and when the skies open, perhaps we can return to it.

You have all best regards and many thanks for your patience.

Sincerely,


John Palmer Leeper
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

This is the story. Everyone including Getlein apologized for using my name, but Beard assured me that none of this tremendous activity would have taken place if the collections were listed as anonymous. He finally convinced me and I am not as cross as I was. As a matter of fact I am pleased that there was so much evidence in Washington to the effect that a gallery of American art was considered so vital - vital enough for Beard to make this horrible trip and vital enough to have stimulated the resolution in the House of Representatives. I hope that you will agree and will not find it embarrassing.

Believe it or not it is pleasantly cool under the big maple tree where I am dictating and Newtown is just as delightful as ever. I finally succeeded in finding an excellent cook and am no longer harassed with about five hours out of my day fussing with meals, cooking poorly, and driving. I still hope that you, Nathaly and Patsy will pay me a visit before the summer is over.

Lots of love to you-all.

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 21, 1961

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Albert D. Lasker
29 Beekman Place
New York, New York

Dear Mrs. Lasker:

Your letter addressed to Mr. Foshee was forwarded to me at my summer home. The gallery is closed during July and August but all mail reaches me here as well as telephone calls.

I make a custom of stopping off at the gallery once a week by appointment and would be delighted to make any arrangement convenient to you if and when you are ready to come by to see the O'Keeffe paintings. Because our photographer is away for the summer as well, the selection of photographs sent to you was not fully suggestive of the range and subject matter. Therefore I am very eager to show you the actual paintings. And it will be so nice to see you again. My telephone number here is Newtown, Garden 6-4508.

Sincerely yours,

EGH:gs

Photos returned by Mrs. Lasker, mailed July 17:

O'Keeffe:

Misti- a Memory 1957

Mountains and Lake 1961

Lavender Hill w. Green 1952

Deer Horns 1938

Goat's Head 1957

Dark Tree Trunks 1950

Only One 1959

Green, Yellow & Orange 1960

Mule's Head with Pink Poinsetta 1937

THE MUNICIPAL COURT FOR THE DISTRICT OF COLUMBIA
CHAMBERS OF JUDGE EDWARD A. BEARD

July 25, 1961

Dear Mrs. Halpert:

I write hurriedly to get this correspondence into the mail this afternoon.

I have just returned from a meeting with Mr. Hamilton and Mr. Thom which lasted an hour and a half and at which I made oral presentations in conjunction with the enclosed confidential memorandum, which I most earnestly hope is a fair representation of the subject of our discussion.

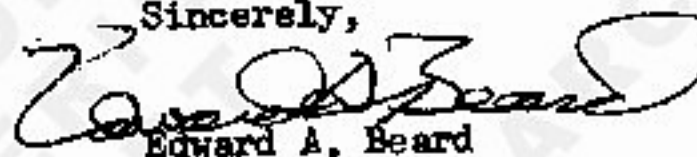
The response of these two men far exceeded my greatest expectations; they are calling an immediate meeting of the executive committee of the Board of Trustees and Mr. Hamilton has assured me that he will be in communication with you at the very earliest opportunity.

I sincerely believe that the matter is now headed toward a speedy and gratifying conclusion. I shall do my best to keep abreast of it and to keep you informed.

I do want to tell you that whatever may be the outcome, I consider it a privilege to have made your acquaintance. Your vitality of spirit and your deep sense of dedication to our cultural heritage were truly an inspiration to me.

With many thanks for your gracious hospitality and courtesy to me, I am

Sincerely,



Edward A. Beard

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

After reading all this, would you please spill a few Martinis on the roots of that great old tree on the terrace, in memory of Gilbert who used to drink and eat you out of house and hearth.

All July has been very quiet here; the only visitors we had were a couple from Bridgewater. He is a textile designer and he came to France on business, stopped off here, and after a few nights of this soft and scented air and the unbelievable night scenes of Monte Carlo bay etc., he left sadly and regretful for Italy. August will bring the Carrieks from London (my editor), and probably the Julien Levy's, and Alain Bernheim (my Paris agent). The Art Buchwalds will be in Monte Carlo for August, and Holly will resume her romance with Joel Buchwald at chic Monte Carlo Beach---after which she'll never be the same. Even a child needs at least three changes of clothes to go in and out of Monte Carlo Beach. Holly is talking about dyeing her hair blond and going to the Coiffeur's---at eight years old, deja. (We took black and white photos of her at our beach yesterday, and if they come out decently, will airmail them to you; but a terrible thing it is to use black and white on the Cote D'Azur.) Yes, we have really had a ball here, where there is even less responsibility of house and garden than in Paris. I think that is what I like best: no burdensome responsibilities of house problems and upkeep, no wasteful mechanics of living. I first found it in Provincetown, and being at heart a kind of bum, I have not been the same since. In Paris there is no entertaining problem, no house upkeep problems. You meet your friends at a cafe for drinks, sit around for hours watching the sidewalk spectacle; then go to some terrace restaurant, split the bill fifty-fifty (always); then walk or drive home when the Paris streets are quiet and free. So much for the mechanics of living. And here on the Riviera, there is even less for Virginia to bother with. She irons two shirts a week and prepares the beach picnic, and cooks the dinner. That is all. The Femme de menage does the dishes and cleaning and washing. Thus, as I see it, a great waste of energy and time is eliminated from the ordinary process of living, leaving one free for pleasures or concentrated hardwork. Ofcourse all this takes money, and since I have only a limited supply thereof, I expect the ride will soon be over and we'll be back in Bridgewater. (And How Are you Going to Keep Em Down in Patee once they've Seen New Milford?)

THE NEW AMBASSADORS comes out Sept. 7. You will kindly ignore that ghastly and haggard photo of me on the jacket; there were some good pictures, but I chose that one because of the interesting Paris background scene. I am having the book sent to the gallery on 51st St. Advance word from New York tells me that the book ~~will~~ is shaping up to the "Lippincott's Big Novel for the Fall." Let us hope. I will, of course, appreciate the Halpert word broadcast about The New Ambassadors, but I would appreciate even more the sight of Halpert herself, in person, in France. Virginia and Holly joins me in affectionate regards, ever

9/11 ~
P.S. Last night at ten, we took Holly into Monte Carlo to see the Parade of Neptune---fabulous floats featuring (of course) bronzed girls in bikinis. Holly had the finest time throwing confetti; we sat at a sidewalk cafe the entire time (two hours) ordering only tea and coffee; afterwards we walked around Monte Carlo harbor to examine all the fantastic yachts (mostly English); all of the city and the Palace was illuminated and the moon was huge and orange and quite unbelievable, as if it had been hung in the night sky by the Bureau de Tourisme.

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

"The Third Process"

BOARD OF GOVERNORS

MEMBER

LEON A. RAYZ
New Orleans

MEMBER PRESIDENT

FRANK GOLDMAN
New York

PHILIP M. BLATZBERG
New York

MEMBER PRESIDENT

MAY NAZAR BARNETT
New York

JUDY DAVID COLEMAN
New York

HARRY E. FRIEDMAN
New York

ED. EDWIN GUGENHEIM
New York

LOUIS KAPLAN
New York

JUDY ROSE KAM
New York

PHILIP H. MITCHELL
New York

JACK NOLANSON
New York

JUDY SIDNEY SINGMAN
New York

MARCE A. WEINSTEIN
New York

JUDY SAMUEL A. WISS
New York

TREASURER

SONNY G. RUSKIN
New York

EXECUTIVE VICE PRESIDENT

MAURICE BISGYER
New York

JOHN A. BARNETT
New York

ABRAHAM BARNETT
New York

SAMUEL L. BARNETT
New York

WILLIAM A. BARNETT
New York

BERNARD BARNETT
New York

WYNDHAM S. BARNETT
New York

STANLEY A. BARNETT
New York

PAUL JACOB
New York

PAUL KAPLAN
New York

JOSEPH KAPLAN
New York

RUDY SHALOM KAPLAN
New York

STANLEY A. KAPLAN
New York

MRS. MY COHEN
New York

MRS. ARTHUR S. COHEN
New York

BRYAN LEONARD
New York

SAMUEL MOSKOWITZ
New York

MRS. LOUIS L. POLMAN
New York

JEFFERSON L. POLMAN
New York

JOHN POLMAN
New York

WALTER SCHULTZ
New York

JOHN L. SCHULMAN
New York

NATHAN SCHULMAN
New York

MRS. CHARLES SCHULMAN
New York

SAM J. STONE
New York

JACK H. TAYLOR
New York

AARON TOLAN
New York

MRS. MARCEY TOLAN
New York

ELAN WAGNER
New York

EMERY S. WEINER
New York

MRS. ALBERT WOLMAN
New York

HARRY WOLMAN
New York

B'NAI B'RITH

1640 RHODE ISLAND AVENUE, NW, WASHINGTON 6, D. C. • EXECUTIVE 3-5284 • CABLE ADDRESS: BNAIBRITH

July 21, 1961

Mrs. Edith Halpert
The Downtown Galleries
32 E. 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

We in B'nai B'rith were most appreciative of your cooperation in helping us arrange our recent Max Weber show and your kindness in lending us from your collection.

It was with considerable interest that I read the account in the local press of your offer to the Corcoran Art Gallery, in behalf of four New York art collectors, of a valuable collection of art. We share your regret that the Corcoran Gallery was unable to accept your offer at this time.

We would be delighted to offer a temporary home to a part of this collection of interest to us; the works of Max Weber, Abraham Rattner, Ben Shahn and William Zorach.

If there is a possibility of such a loan, our Curator, Mr. Robert Shostack, would be glad to work out the details with you. We look forward to a reply at your earliest convenience.

Sincerely yours,

Maurice Bisgyer
Maurice Bisgyer
Executive Vice President

Prior to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Newagen, Maine

Maine Art Gal.

Telephone
Boothbay Harbor 352

July 23, 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thank you for your nice letter of July 11.

We attended the opening of the John and Norma Marin collection at Bowdoin College. It was well hung and lighted. This past week, while "down east" collecting pictures for the August show at Wiscasset we had lunch with them at Cape Split.

Seeing John's collection has given us renewed desire to build up our own into something worthy of being called a collection.

On the matter of insurance The Maine Art Gallery takes out a special policy for extra-valuable works as we are doing for a Wyeth next month. On commissions we accept any division proposed by a gallery and get the 20% only where no gallery is involved as with about three quarters of the exhibiting artists.

It is seldom that either of us is in New York without a visit to your hospitable establishment and a chance to say hello to you when possible.

Sincerely,

Bill

WLM:am

MOISE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

and title complete supervision and control over the space assigned to the Gallery of Twentieth Century American Art.

(c) The prospective donors and such others as they might designate would constitute an acquisitions committee to exist for a limited period of time not in excess of twenty-five years and it would be the function of this committee to pass upon and approve all works of art to be added to these collections or to be removed from them. This acquisitions committee would be willing to submit all of its recommendations to the committee on works of art of the Corcoran for approval but the committee on works of art would not be able to add to or diminish the collection unless it first received a recommendation to that effect from this acquisitions committee.

(d) The prospective donors are confident that many other collections and great individual works of art will follow theirs to the Corcoran and that in time the existing gallery space provided will be insufficient to house a collection of such quality and magnitude as they envisage. They will accordingly expect the Corcoran to covenant and to provide assurances that when this time comes the Corcoran will undertake to raise the funds and to erect such improvements as may be necessary to house this future collection and to keep pace with the public enthusiasm which will be engendered over the years by the location of these collections in the Nation's Capital.

It is understood by the prospective donors that should the Corcoran commit a quarter of a million dollars of its funds to refurbishing this gallery space and providing a separate and acceptable entrance to it, the Corcoran would not be expected to commence this new construction for a minimum period of fifteen years unless specific donations and bequests made it feasible and convenient to do so prior to that time.

General Observations

I believe that I have correctly stated the substance of the tentative understanding I have reached with Mrs. Halpert and her friends. However, I want to make it clear that I have no authority to speak for these prospective donors nor have I received any legal or moral commitment from them. Also in the limited time available for discussion it is probable that many minor points collateral to the major issues have not been deliberated and must be left the subject of future negotiations. I am not conscious of any factor, however, which is potentially an area for difference of viewpoint and which has not been set forth herein.

Time is of the essence in this matter. The prospective donors should be immediately reassured of the interest, the friendly spirit of cooperation and the enthusiasm of the Corcoran over the prospect of receiving this magnificent collection. This should be followed by active negotiations between an official emissary of the Corcoran and Mrs. Halpert's group. Such additional funds may be necessary for architect's renderings, sketches and the like should be made available, although I think it is more likely that the prospective donors will pursue this aspect of the matter independently. I also think it is likely that should these prospective donors reach agreement with the Corcoran on the main issues they may make some

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Frederick R. Pleasants
5 Siena Vista Drive
Tucson, Ariz.

week-end so that we can
arrange an appointment for an
interview.

Sincerely,
Eleanor Vogel
425 West 23 St
New York City
Chelsea 2-3196

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



COMMONWEALTH OF VIRGINIA
VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE - RICHMOND, 20

27 July 1961

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

You are kind to reply so fully to my long letter to you. I realized at the time that the proposal was not likely to succeed, but I wanted you to know of our interest, nevertheless.

I agree with you about Washington. In fact, two gentlemen of that city, who are connected with your offer, telephoned me about some details of it, and I encouraged them to go forward vigorously. I hope they do.

If, someday, the Washington idea does not jell, or only in part, please remember that Virginia is not far away - and is very conscious of the importance of our American cultural heritage.

Do come to see us when you can.

Sincerely,

Leslie Cheek, Jr.
Leslie Cheek, Jr.
Director

LCjr:hd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 21, 1961

Mr. Edward S. Shorter, Director
Columbus Museum of Arts and Crafts, Inc.
1251 Wynnton Road
Columbus, Georgia

Dear Mr. Shorter:

I was deeply touched by your letter and wish that I could reply in the affirmative. Incidentally quite a number of similar requests have reached me from those who have seen the Washington papers.

For your information the entire plan was based on the fact that the U.S.A. has no national gallery in the true sense of the word. Unlike practically every other country in the world, we cannot offer foreign visitors or for that matter Americans from various parts of the country a true survey of American art, and especially that of the 20th century. Thus the collectors who are joining me in this enterprise have their hearts set on Washington despite all the discouraging factors. Since the stories have appeared there has been tremendous activity and it seems most likely that something will be accomplished either through the Corcoran Gallery or through the federal government. We are all adamant that a separate building anonymously called 20th century American Art be established and that at all times a representative cross-section be on view.

After this has been accomplished we may all have some "surplus material". By this I do not mean leftovers, but in instances where there are a large number of paintings by one artist a limited number will be included in the major collection and the others may be distributed elsewhere. I can promise that we will bear Columbus in mind.

The gallery re-opens on September 5th after two months vacation. I hope that I will have the pleasure of seeing you there on your next trip to New York.

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

J. WATSON WEBB, JR.
11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

July 31 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you so very much for your kind letter of July 24th and thank you especially for your congratulatory comments concerning the spirit with which you feel we are carrying on at the Museum. It was most kind of you to express your warm sentiments and I send you my heartfelt thanks.

I'm glad that you understood that I wasn't able to see you for a quiet talk when you were at Shelburne, but the week end of the Annual Meeting is always such a hectic one!

As you can well imagine, there have been so many decisions to make since Mother's death that it has been very difficult to tackle every facet. After discussion with my sister and my two brothers, we decided to leave the Webb Gallery for the '61 season exactly as Mother had hung it - since the Gallery had only opened in the mid-'60 season. The only room which was changed was the room that had originally held the Grandma Moses Exhibition. My sister and brothers and I have not had a chance to discuss more than casually the future, definite plans for the Gallery. However, in passing, we have mentioned that we thought we would make the Gallery a nineteenth century show place entirely and eliminate the twentieth century artists. It would seem this would be more in keeping with the Museum. One thing for sure is that we have no intention whatsoever of moving the twentieth century artists to the Memorial Building... When I return to Shelburne the end of August I will discuss all this with my sister and brothers and let you know our decision. If we are all in accord that we do not wish to continue with the twentieth century artists, we would by all means let the Downtown Gallery place a bid for the re-purchase of all the twentieth century paintings sold by you to us

I wish you would write me specifically about the two Marins which you mention in your letter which you say you billed but withheld mailing the invoice since the timing was unfortunate. I would like to bring this matter to the attention of my older brother, Mr. Sam Webb, who has handled all the financial matters in Mother's estate. We would certainly want to make good any definite commitment that

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 24, 1961

Talanserphone
244 East 38th Street
New York 16, New York

Gentlemen:

During the past few days since I have been receiving the written reports of telephone calls I have been having some difficulty in deciphering them. First of all the spelling of my name is Halpert. Again I find that the messages are frequently puzzling. Since we have so many clients with similar names it is vital that the caller's name be spelled correctly. I am enclosing two slips referring to the same person. One has the full name Warren Robbins, the other, a later message, has the name of W. Roberts. It so happens that I know two persons bearing these two different names but as you will note by the telephone numbers, these messages refer to the same person who incidentally finally reached me here, in Newtown. Thus I am repeating my request that the full name be taken carefully with the correct spelling in each instance.

Thank you for your courtesy.

Sincerely yours,

EGH:gs

enclosed - 2 slips

P.S. It just occurred to me that it might be a good idea to note the message for me even when the caller suggests that he will phone again.

Bayberry Ridge
Taylor Road
Bethel, Conn.

July 26, 1961

Dear Mrs. Halpert:

Mrs. George Cornish suggested I write you about a series of articles I'm doing for a national magazine on the subject of music as a personal experience.

Most of us, at some time in our lives, have listened to music under circumstances which left a deep impression. There is the music itself, the surroundings in which we heard it or some personal interest, situation or reason that gave it unusual significance, even an element of drama.

Perhaps a certain piece of music has this special meaning for you and each time you hear it that familiar -or half-forgotten- scene, impression or emotion is recalled, a past adventure recaptured.

I would like to include your memorable music experience in the series. Won't you let me know if I might come and talk with you? Or would you rather drop me a note or telephone me (Pioneer 8-1820.) I will be happy to hear from you.

Sincerely,

Emmet Crozier
(Mrs. Emmet Crozier)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 21, 1961

Mr. Warren Robbins
530 Sixth Street, S.E.
Washington 3, D. C. *Residence*

Dear Mr. Robbins:

It was so good to talk with you as usual and I am delighted that you will come by and that we will motor together to Worcester.

So that you don't get lost looking for my Garden of Eden I am enclosing the motor directions. Of course all this is based on your appearance on the Merritt Parkway enroute.

And so I'll be seeing you on Tuesday.

Sincerely yours,

EOH:gs